The LIBRARY *of* CONGRESS
Information Bulletin

Vol. 63, No. 8 August 2004

Prints from Eastern Europe

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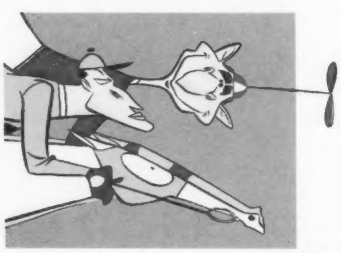
JAMES H. BILLINGTON
Librarian of Congress

144

149



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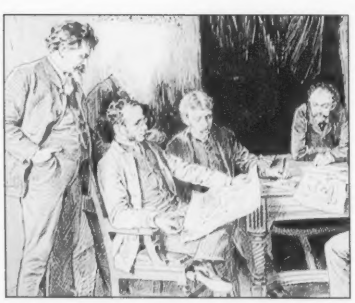

160

On the Cover: Hungarian artist Róbert Swierkiewicz's 1997 lithograph-screenprint "Két kis forgószél (Callot Jacquessel)," or "Two Small Whirlwinds (with Jacques Callot)."

Cover Story: A Washington, D.C.-area collector has made a gift to the Library of a significant collection of contemporary prints by artists from throughout Eastern Europe. 139

Book the Date: The fourth annual National Book Festival comes to Washington, D.C., on Oct. 9. 144

Iranian Architecture: The Library recently sponsored at its John W. Kluge Center a conference on architecture of the city of Tehran and its effect on that nation through the centuries. 146

Mapping in 3D: A three-dimensional model of northern Los Angeles and the adjacent San Gabriel Mountains is on display outside the Library's Geography and Map Division. 148

Homegrown Tunes: The Paschall Brothers performed on the Library's Neptune Plaza as part of an American Folklife Center concert series featuring traditional American music. 149

Edgy Humor: Pulitzer Prize-winning cartoonist Ann Telnaes has donated several original drawings to the Library, which has presented them in a new exhibition. 150

Chinese Democracy: Lanxin Xiang has concluded his scholarly work at the Library with a lecture on the philosophical dimensions of democracy and their applications to China. 156

Safety vs. Freedom: In the second annual Holmes Debates sponsored in part by the Law Library of Congress, commentators discussed the need for increased domestic security vs. traditional American civil liberites. 158

Conservation Corner: Library preservationists have restored an 1878 illustration by Joseph Keppler of the editorial board of the satirical political magazine Puck. 160

News from the Center for the Book 162

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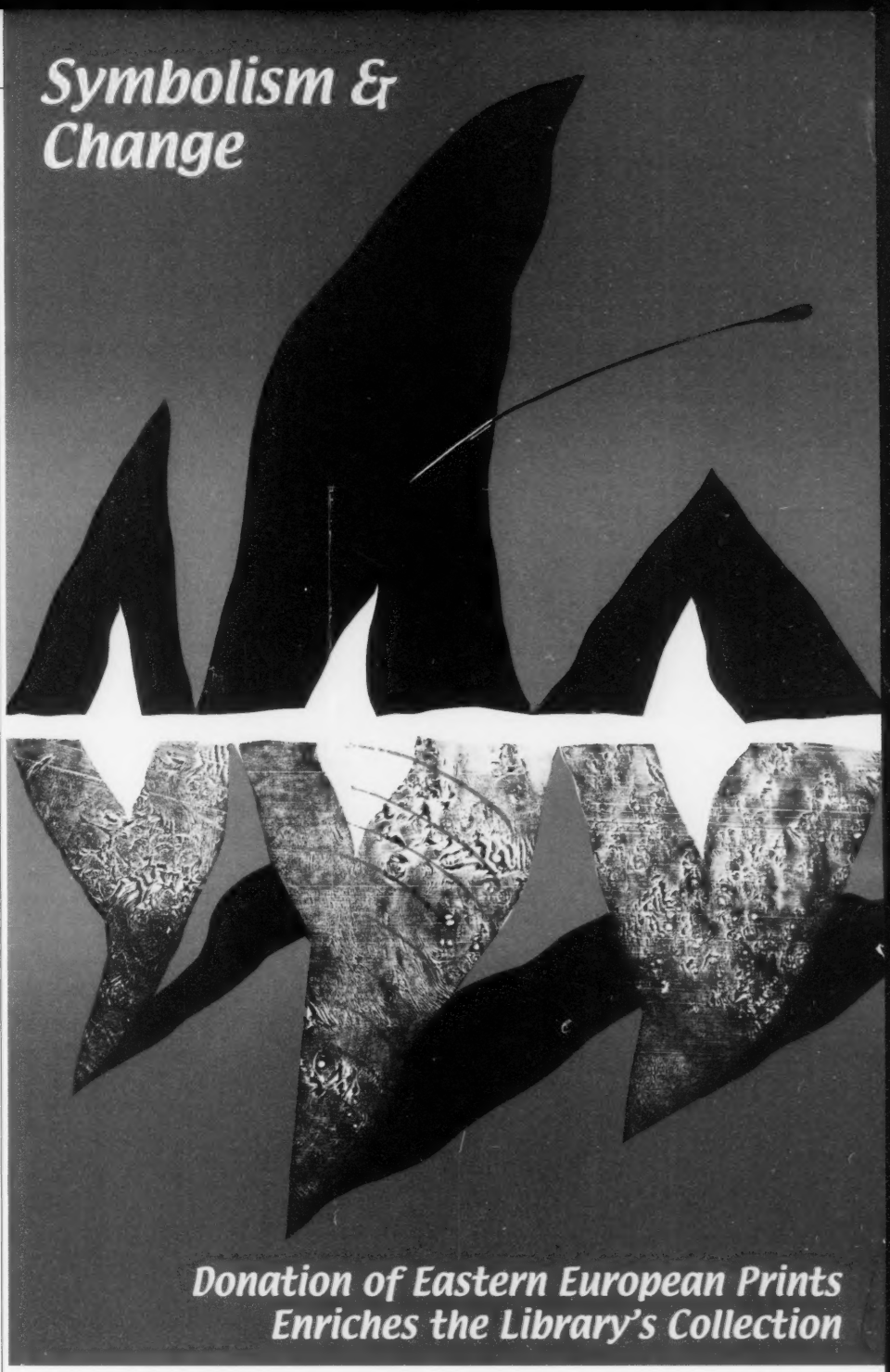
Symbolism & Change

Donation of Eastern European Prints Enriches the Library's Collection



Zbigniew Lutomski's "Znaki II" ("Signs II"), color woodcut, 1993

By KATHERINE BLOOD and BIBI MARTÍ

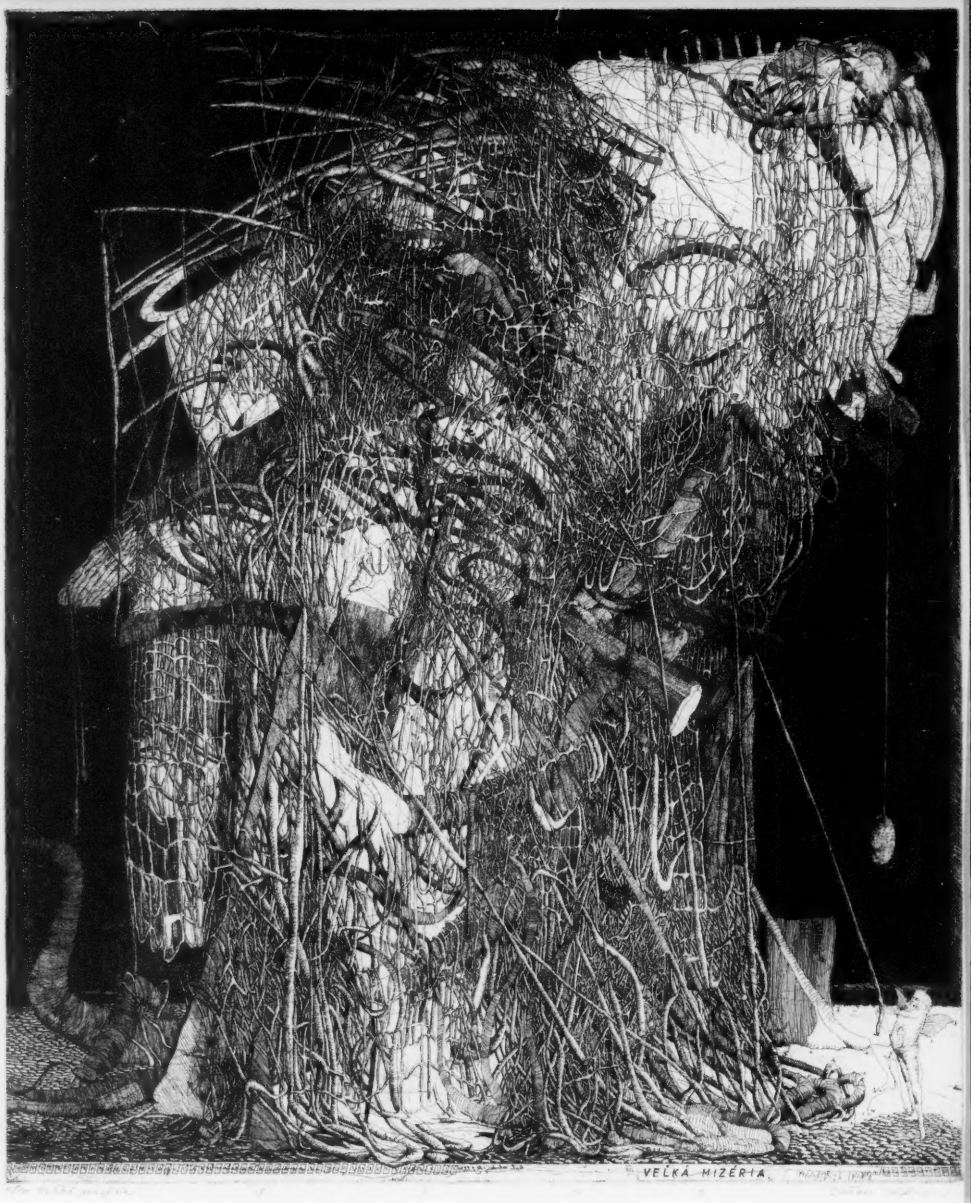
The Library of Congress Prints and Photographs Division recently received a substantial gift of contemporary prints by Czech, Slovak, Polish and Hungarian printmakers from Gerald Cerny, a Washington, D.C.-based collector.

Cerny contacted the Library in early 2003 after Carlotta Owens, modern prints and drawings curator at the National Gallery of Art, suggested that the bulk of Cerny's collection might be a valuable addition to the Library's holdings of fine prints. Other selections from Cerny's collection, which complement his gift to the Library, are at the National Gallery of Art.

Library curators Katherine Blood and Elena Millie visited Cerny's home last year to examine his collection and assess its scope and relevance in relation to the existing holdings and the acquisition goals of the Prints and Photographs Division. They concluded that the prints would be a significant contribution to the Library's holdings and to scholars of Eastern European printmaking and art history in general. Together with the holdings of the National Gallery, the prints in the Cerny collection provide a rich resource for researchers interested in the study of modern Eastern European printmakers and their works.

The acquisition enriches the Library's fine print collection, which includes more than 100,000 artists' prints dating from the 15th century to the present. Cerny's gift of 269 prints brings fresh examples of work by many artists already represented in the Library's collection, as well as first-time representation for a number of notable contemporary artists—making the Library an important U.S. repository for graphic art from East Central Europe, Southeast Europe and Eastern Europe. The gift significantly updates and strengthens an extant collection of 169 fine prints from behind the former Iron Curtain, which were acquired by the Library between 1968 and 1979.

Cerny's donation also includes 26 posters, which augment the Library's collection of 20th century posters from Hungary, the former Czechoslovakia and Poland. The Polish posters in the Prints and Photographs Division include rare pre-World War II works, and its posters from Hungary include strong representations of those produced during the 1919 revolutionary period.



Slovak Dušan Kállay's "Vel'ká Mizeria" ("The Great Misery"), 1990; opposite, "Prorok" ("The Prophet") from Czech artist Aleš Lamr, 1996

Jeremy Adamson, chief of the Library's Prints and Photographs Division, said, "During the era of Soviet domination, artists in the former Eastern Bloc, isolated from art trends in the West, excelled in etching, engraving and other traditional printmaking media, often employing an intricate, figurative style with symbolist overtones. In the 1960s and 1970s, Prints and Photographs curators [at the Library] actively acquired examples from important triennial print shows in places such as Kraków, Poland, and Ljubljana, Yugoslavia, as well as elsewhere. But in the past 20 years, such acquisitions were less frequent. Dr. Cerny's remarkable gift, therefore, not only helps fill a chronological gap, but also reveals remarkable artistic changes in Eastern European printmaking since the collapse of communism."

Cerny began to assemble his collection in 1992 under the guidance of Simeona Hošková and other experts. Hošková served as artistic director of the Central Europe Gallery and Publishing House in Prague beginning in 1990 and was also co-founder of the Inter-Kontakt-Grafik Foundation (1995) and co-founder (1993) and director (from 1995) of the International Triennial of Graphic Art in Prague. In 1996 she became editor in chief of the quarterly journal Grapheion: The European Review of Modern Prints, Book and Paper Art.

That same year, Cerny became an international correspondent for the journal, which was published by the Central Europe Gallery and Publishing House from 1996 to 2000. In the premier issue of Grapheion, Hošková wrote: "We feel that it is important to support high-quality graphic art, including the technical and craft traditions and also that graphic art which transcends the classical definition of this technique. It is also our aim to place emphasis on graphic art in the countries of the former Eastern Bloc, since the political and cultural isolation they experienced resulted in a lack of awareness outside the borders of this region."

Cerny's collection reflects this vision and embraces a diverse array of techniques, subject matter and styles, ranging from symbolism, abstraction, expressionism and surrealism to abstract expressionism, pop art, constructivism, minimalism and conceptualism. Cerny notes that his personal collecting focus was on "nonobjective and figurative abstractionist work by dissident artists and their disciples."

The East Bloc had dissolved when Cerny began collecting, and he recalls having unprecedented access to print curators and museum collections, as well as opportunities to meet many artists and visit their studios. On occasion, he purchased works of art directly from the artist, as in the case of Polish printmaker Zbigniew Lutomski, who is known for his woodcuts. Cerny purchased two of the 11 Lutomski prints in his collection directly from the artist.

Lutomski's 1993 color woodcut titled "Znaki II" ("Signs II," p. 139) is a strong example of abstract work

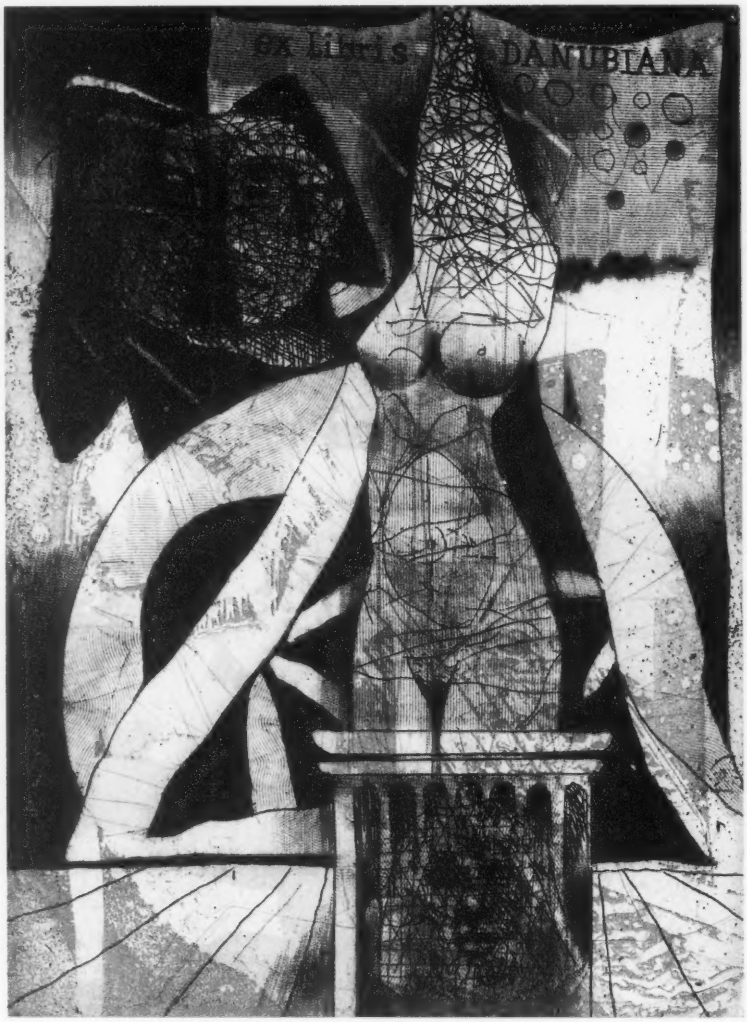
found in Cerny's collection. Cerny corresponded directly with Lutomski, writing in September 1998: "When I saw 'Znaki II,' I immediately became enthralled with your resourceful manipulation of wood to bring out the design of your mind's inner image and with your deft use of color."

"Prorok" ("The Prophet," p. 141), a 1996 color aquatint by Czech artist Aleš Lamr, is another graphically powerful abstract image with sculptural, multicolor forms suggesting both weight and whimsy. The print won the Komerční Banka Prize at the 1995 Prague Print(s) of the Year and was featured at the 1997 International Print Triennial in Kraków. Cerny has donated "Prorok" to the Library in honor of former Czech President Václav Havel.

A completely different visual voice is demonstrated by "Vel'ká Mizeria" ("The Great Misery," p.140), made in 1990 by Slovak printmaker Dušan Kállay. Also known as an illustrator and painter, Kállay displays a masterful handling of multiple intaglio techniques to create a dense thicket of "unnatural history." The print depicts a barely discernible skeletal creature—possibly a bird or a dinosaur—caught in a net studded with bits of wreckage. In the lower right corner, a small winged figure tugs on a single strand of the tangled web. Kállay wrote about "Vel'ká Mizeria" in Grapheion, 3rd / 4th issue, 1998:

"The labyrinth does not interest me as the search for a path, like the vision of Ariadne's thread, rather the opposite. It interests me as the search for the undiscovered, the uncovering of newly intertwined passages and passageways, mirroring the reasoning of man, in the labyrinth through passion recognizing what is hidden behind our picture, within us."

Further illustrating the diversity of Cerny's collection is the work of Hungarian artist Róbert Swierkiewicz. His 1997 lithograph-screenprint "Két kis forgószél (Callot Jacquessel)," or "Two Small Whirlwinds (with Jacques Callot)" (image on this issue's cover) appropriates images of actors from the "Balli de Sfessania" series of 17th century French etcher Jacques Callot, an artist whose works are extensively represented in the Library's print collection. Swierkiewicz radically inflates the scale of Callot's original figures and transforms them from black and white to brilliant color. The figures are seen filtered through raking strokes that further invoke Callot's signature printed lines.



Vojtech Kolenčik's "Múza" ("Muse"), 2001

In her magically surreal "Sit" ("Net") from 1980, Czech artist Anna Khunová places a small towered city atop a double-faced head whose shadow is captured in the net below. Also dated circa 1980, "Golem II" by Czech artist Emilie Tomanová symbolically combines text and image, showing a walled city (possibly Prague) atop a hill with Hebrew characters reading the phrase "Blessed is He who gives strength to the weary and to the helpless great power." (In Jewish folklore, a golem is an inanimate figure that can be endowed with life by a combination of letters forming a sacred word. In the 16th century Rabbi Judah Löw ben Bezulel of Prague created one of the most famous versions of the golem tale, considered to be the inspiration for the story "Frankenstein.")

One of the most recent works in the Cerny collection, from 2001, is a small ex libris print titled "Múza" ("Muse," above) by Slovak artist Vojtech Kolenčík. Kolenčík studied at the Academy of Fine Arts in Bratislava before establishing his own graphics atelier at the academy. Cerny's impression of "Múza" is signed with a personal dedication.

Today contemporary Eastern European artists are widely known for their strong graphic arts traditions, particularly in the fields of printmaking and poster design. International competitions of prints and posters helped these traditions thrive both before and since the collapse of communism. These include the celebrated Biennial of Graphic Art in Ljubljana, Slovenia, founded in 1955; the Biennale of Graphic Design, held since 1964 in Brno (Czech Republic); the International Print Triennial in Kraków, begun in 1966; the International Poster Biennial in Warsaw, also started in 1966; and the relatively recent International Woodcut Triennial in Banská Bystrica, Slovakia, begun in 1995. Many award-winning artists from these competitions are represented in Cerny's collection, among them Slovak artist Albín Brunovsky.

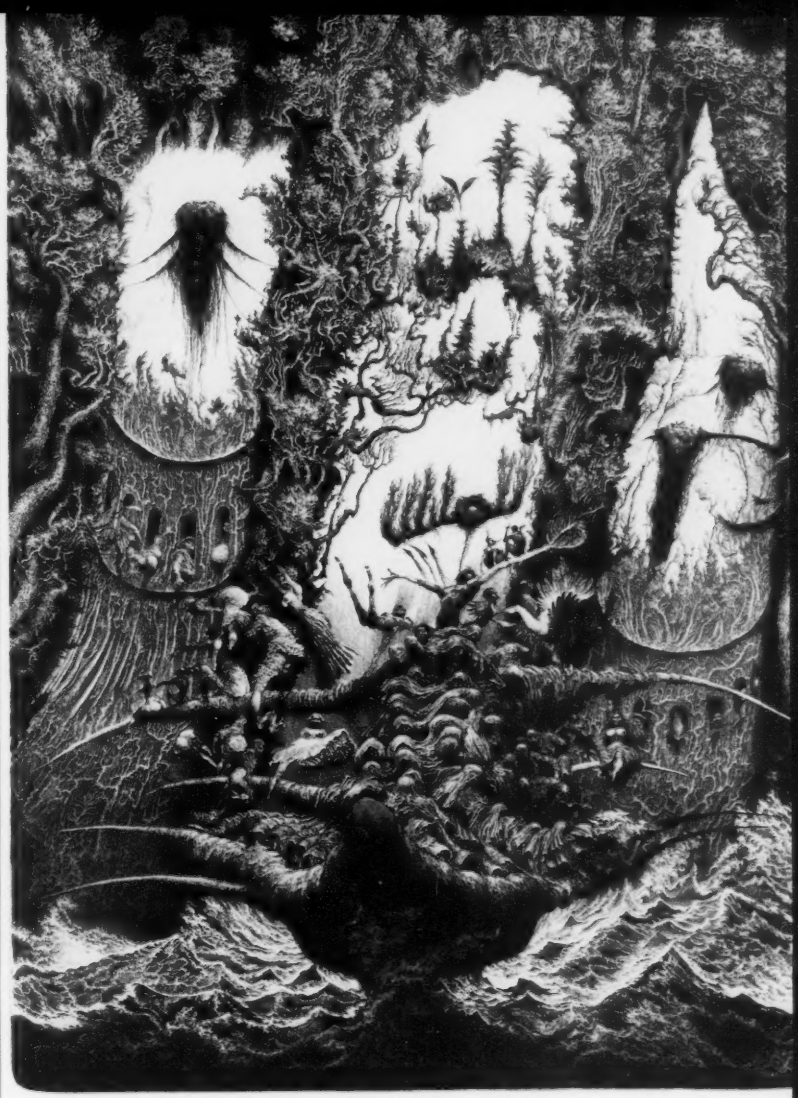
Brunovsky's technically and aesthetically dazzling "Exulanti" ("Exiles," right) combines etching, mezzotint and aquatint to create a fantastic, alternative world brimming with lively action. Brunovsky served as the head of the Department of Graphic Arts and Illustrations at the Academy of Fine Arts, Bratislava, and is the recipient of the Grand Prix at the International Biennale of Graphic Arts in Kraków, in 1992 and the Award of the Mayor of Kraków in 1994.

Examples of work by Brunovsky's students, including award-winning artists Dušan Kállay, Vojtech Kolenčík and Katarína Vavrová, are also represented in Cerny's gift to the Library. Vavrová's color etching "Lod' komediantov" ("The Ship of Comedians") from 2000 brings a surreal twist to the well-traveled theme "Ship of Fools."

The Cerny collection comes to the Library fully listed, with original language titles, corresponding English translations and complete descriptions with date, media, exhibition history and awards. In addition, Cerny has given the Library a valuable reference collection of exhibit catalogs and ephemera, personal papers and a complete run of the journal Grapheion. The gift also includes an entire set of Grapheion club prints, original works of art that were distributed to the journal's subscribers. One of these is a small drypoint by Czech artist Jaroslav Králík, which was introduced in the fifth issue of Grapheion in 1998.

In text accompanying the print, Králík writes: "I love the old masters, Breughel and Bosch especially. In my paintings I 'stimulate' fragments of their painting and join them with ordinary objects such as stones, shells and string, because these are important for childhood memories . ... However, at the same time I am aware of their more general cultural symbolism as ancient archetypes."

Králík has often worked in collage as well as painting and printmaking. His richly textured drypoint "Poslední tanec" ("Last Dance") is a fragmented, collage-like image, in which the artist incorporates such disparate visual symbols as an egg, a cross, constellation forms and the archetypal figures of a man and woman.



"Exulanti" ("Exiles") by Slovak artist Albín Brunovsky, 1990

Cerny's recent donation is a gift to the Library and to researchers and academicians, who now have access to a wider scope of Eastern European prints from the 1960s to the present time and, consequently, greater opportunities for further inquiry and research.

A selection of Cerny's donations is accessible on the Library's Web site through the Prints and Photographs Division online catalog at **www.loc.gov/rr/print/catalog.html**. Like the division's other online collections, the prints are searchable by artist or title. The prints and posters in the Cerny collection are also available for research in the Prints and Photographs reading room in the James Madison Memorial Building, 101 Independence Ave. S.E., Washington, D.C. ◆

Katherine Blood is a curator of fine prints in the Prints and Photographs Division, and Bibi Martí is a public affairs specialist in the Library's Public Affairs Office. *The authors would like to thank the following Library staff for their assistance with translations: Ronald Bachman, Helen Fedor and Ken Nyirady from the European Division and Michael Grunberger, head of the Hebraic Section of the African and Middle Eastern Division.*

Fern Underdue

2004 National Book Festival

Fourth Annual Event To Be Held Oct. 9

The fourth annual National Book Festival, organized and sponsored by the Library of Congress and hosted by Laura Bush, will be held from 10 a.m. to 5 p.m. on Saturday, Oct. 9, on the National Mall in Washington, D.C., between 7th and 14th streets (rain or shine). The festival is free and open to the public.

"As America's library, the Library of Congress invites readers from around the country to this widely anticipated national event," said Librarian of Congress James H. Billington. "More than 70,000 people joined us on the National Mall last year to celebrate books, reading and creativity. We hope many more will come this year and join in the fun."

"The National Book Festival is a wonderful opportunity for book lovers to celebrate reading," said Laura Bush. "Whether you're a lifelong reader or a beginner, I hope you will mark your calendar for Oct. 9 to discover new books and inspiring writers."

The 2004 festival features more than 70 award-winning authors, illustrators and poets (see list below). Special guests in the "Home & Family" Pavilion include Leigh and Leslie Keno from PBS' "Antiques Roadshow," Kevin O'Connor and Tom Silva from "This Old House," also seen on PBS, and chef Patrick O'Connell of the Inn at Little Washington.

Festival goers can have books signed by their favorite authors, and children can meet some of their favorite storybook and television characters, such as Arthur and Clifford

Authors Attending as of Aug. 5

Kareem Abdul-Jabbar
Catherine Asaro
Holly Black
Lawrence Block
Ben Bova
Barbara Taylor Bradford
Douglas Brinkley
Marc Brown
Sandra Brown
Lois McMasters Bujold
Ron Chernow
Floyd Cooper
Michael Cunningham
Christopher Paul Curtis
Clive Cussler
Kate DiCamillo
Tony DiTerlizzi
Carlos Eire
Arthur Frommer
Neil Gaiman
Dana Gioia
R.S. Gwynn
Dorothy Height
Heloise
Stephen Hunter
Edward P. Jones
Leigh Keno
Leslie Keno
E.L. Konigsburg
Ted Kooser
Kathleen Krull
Jim Lehrer
Kate Lehrer
Betsy Lewin
John Lewis
Shirley Geok-Lin Lim
David Macaulay
Patricia MacLachlan
Sonia Manzano
Roland Mesnier
MariJo Moore
Timothy Murphy
Azar Nafisi
Joyce Carol Oates
Patrick O'Connell
Kevin O'Connor
Robert B. Parker
Linda Pastan
Katherine Paterson
Richard Peck
Nathaniel Philbrick
Frederik Pohl
Anna Quindlen
David Rice
Cokie Roberts
Sharon Robinson
Patricia Schultz
David Shannon
Daniel Silva
Tom Silva
Nicholas Sparks
Dana Stabenow
Neal Stephenson
R.L. Stine
Alexandra Stoddard
Peter Straub
Natasha Tretheway
Juan Williams
Connie Willis
Patricia Wrede
Laurence Yep

the Big Red Dog, who will appear on the festival grounds throughout the day.

A new author pavilion, "Science Fiction & Fantasy," has been added to this year's festival. The other author pavilions, in addition to "Home & Family," are "Children," "Teens & Children," "Fiction & Imagination," "Mysteries & Thrillers," "History & Biography" and "Poetry." Throughout the day authors in the pavilions will discuss their work and what inspires them to write.

Representatives from all 50 states, the District of Columbia, and American trusts and territories will discuss and distribute materials about their reading and literacy promotion programs in the "Pavilion of the States." Reading activities that are fun for the whole family will be featured in the "Let's Read America" Pavilion.

Star players from the National Basketball Association's "Read to Achieve" program will be among the presenters in the Children's Pavilion, and the national student winners of the Library of Congress/Target Stores "Letters About Literature" reading and writing program will read their letters in the "Teens & Children" Pavilion.

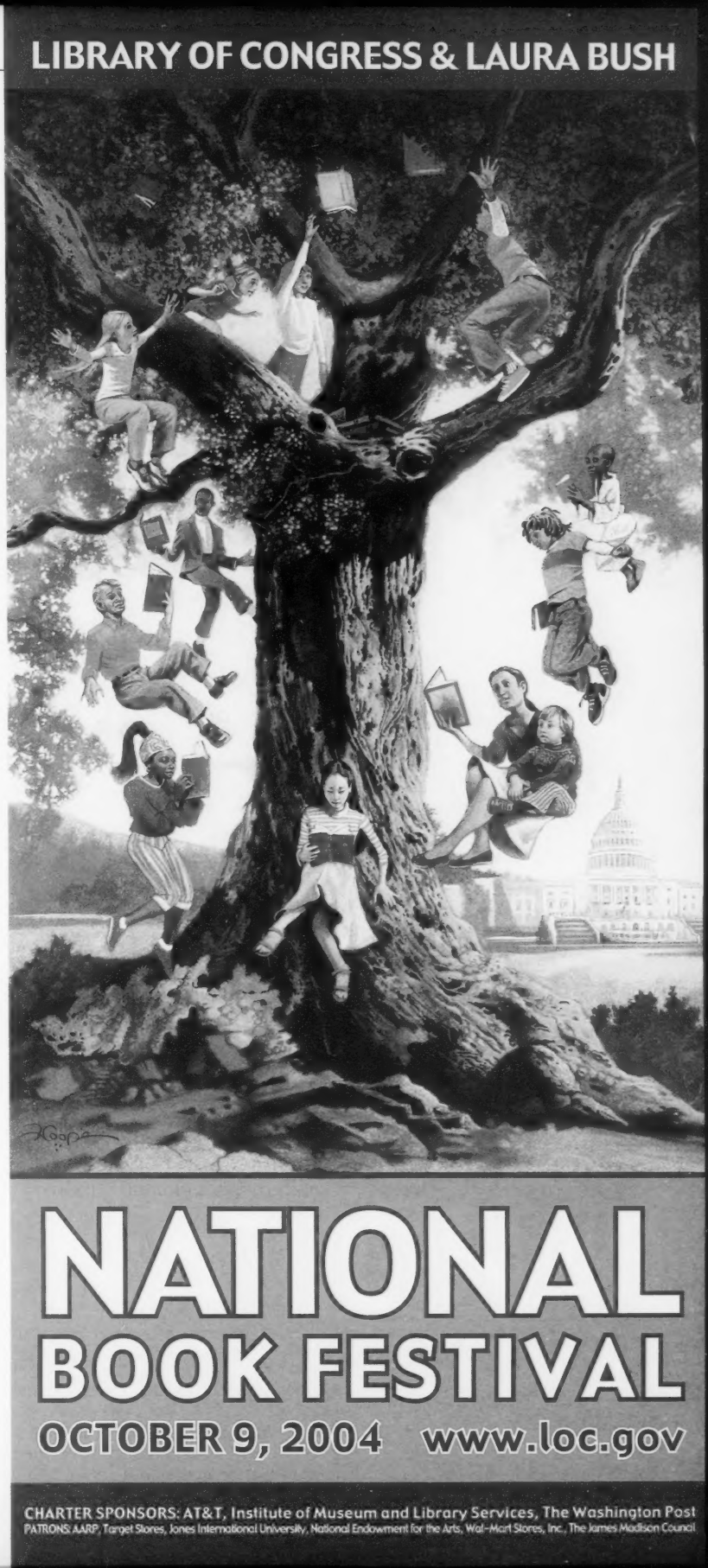
The Library of Congress Pavilion will feature two oral history projects: Voices of Civil Rights, a joint project of the Library of Congress, AARP and the Leadership Conference on Civil Rights, and the Veterans History Project. Over the next year, the Voices project will collect and preserve thousands of personal accounts of ordinary people who have fought for civil rights in America. The Veterans History Project is collecting the stories of those who served in World Wars I and II, and the Korean, Vietnam and Persian Gulf wars, as well as stories from those who were actively involved in supporting the war efforts.

National Book Festival attendees can participate in these projects by contacting a volunteer in the Library's pavilion. Demonstrations of the Library's acclaimed Web site (accessible at **www.loc.gov**) and its resources for parents, children, teachers and lifelong learners will occur throughout the day.

The artist for this year's festival painting is award-winning illustrator Floyd Cooper. Cooper has illustrated more than 15 books and is the author of three of them. His whimsical image for the 2004 festival is as imaginative as the act of reading. Posters featuring Cooper's painting will be available free of charge during the festival.

The National Book Festival is made possible with generous support from charter sponsors AT&T, The Washington Post and the Institute of Museum and Library Services; patrons AARP, the James Madison Council, Jones International University, the National Endowment for the Arts, Target Stores and Wal-Mart Stores Inc.; and contributors Barnes & Noble, PBS, Scholastic Inc. and others.

For more information about the festival, visit **www.loc.gov/bookfest**. ◆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The Style of Tehran

Architectural History Mirrors Life in Iranian Capital

By DONNA URSCHEL

Scholars, urban planners and architects speaking at a recent Library conference stressed the importance of honoring the heritage and culture of Tehran, the capital city of Iran, in creating its residential, commercial and government structures. The experts illuminated the city's cultural, social and political life as they examined the past, present and future of the city's architecture in a May conference at the Library.

Mina Marefat, an architect, architectural historian and urban designer, organized and chaired the event for the Library's John W. Kluge Center, where she was a former Rockefeller scholar.

"This is one of the first times the city of Tehran is the subject of a major conference in North America in perhaps 25 years," said Marefat, a director of the Islamic Cities Project, a program she initiated at the Kluge Center to raise public awareness of Islamic architecture and culture.

Richard Nelson Frye, a well-known scholar in central Asian studies and founder of the Center for Middle Eastern Studies at Harvard University, launched the conference with a candid rebuke of the architectural development of Tehran. He said its leaders turned their backs on Tehran and looked toward the West—Paris, London and New York—for inspiration. "I think they abandoned Tehran," he said.

"Innovation, yes. But not slavish copying. Forgetting your heritage, forgetting your background is not recommended, to put it mildly," said Frye. Modern buildings in Tehran should maintain a Persian style and sensibility and "not be a copy of the bad architecture that sweeps the world in globalization," he advised.

"I think it's essential that the heritage of a people be preserved. If Wal-Mart came to Isfahan, what would happen to the bazaar?" Frye asked. He urged Iranians to work hard to preserve their identity.

Architecture and Culture

The next speaker, Homa Katouzian, placed Tehran's architecture in historical, political and social context. Katouzian, a social scientist, historian and editor of the Iranian Studies Journal of Oxford University, said there was "little order, harmony and consistency" in the architecture of Tehran. "These are manifestations of ancient features of Iranian society—the short-term society, or pickax society," he said.

Iran had a short-term society, because its property-owning classes would not remain the same beyond one or two generations, unlike traditional aristocracies in European societies. "In Iran, property and social positions were short term, precisely because they were regarded as personal privileges rather than inherited and inviolate social rights," Katouzian said.

There were no laws or entrenched traditions that made succession to power in Iran predictable or legitimate, and the leader had complete dominion over all his subjects. Life and possessions could be taken away at short notice without any formal procedures. In this type of society, there were no savings or accumulation of possessions for fear of plundering and confiscation. With no savings, there was no accumulation, and with no accumulation of capital, there was no ability to expand.

"This is why the industrial revolution did not take place in Iran; why the process of capitalization did not begin in societies like Iran," Katouzian said. This state of insecurity and unpredictability affected the types of buildings constructed throughout the history of Iran; the structures were not meant to last long.

In the third presentation, Marefat drew parallels between Tehran and Washington, D.C.: both were young capital cities in the late 1700s. Both experienced slow growth during the first century of their development, and both were transformed substantially with fractured attempts to modernize in the last quarter of the 19th century. Tehran was enlarged by Nassereddin Shah and Washington's infrastructure was rebuilt by Alexander "Boss" Shepherd, each in their own way inspired by Paris. Then again, in the early decades of the 20th century, both cities were intentionally redesigned, and each came to represent their nation as a whole.

> **"This is one of the first times the city of Tehran is the subject of a major conference in North America in perhaps 25 years."**
>
> *Mina Marefat*
> *Islamic Cities Project*

But early Tehran was the quintessential Islamic city, Marefat observed. It always had a wall; a citadel, where the ruler and government buildings were located; a mosque; a maidan, which is an open-space area; the mahalleh, or neighborhoods with housing; and a bazaar. "The city had an interesting characteristic: it was surrounded by 114 towers, corresponding to 114 suras [chapters] of the Koran," Marefat said.

In Persian architecture, the interior spaces matter more than the exterior. "The fundamental shape of the 19th century Persian house remained as it had been for 4,000 years. It predates Islam and has a lot to do with cultural phenomena and the environment," she said. The houses featured an interior courtyard as an oasis with water at the center and trees.

Influenced by the West, Reza Shah reshaped Tehran in the 1920s when he tore down ancient walls and 12 gateways. Streets were created to open up the city—"an opening to the West," Marefat said. In the 1960s, Reza Shah's

son, Mohammed Reza Pahlavi, continued his father's policies, and Tehran's growth exploded. High-rise buildings began to appear.

"The inward orientation of the city completely transformed to an outward orientation," Marefat said. Tehran was a continuous construction site until a revolution created the Islamic Republic in 1979. Tehran today is one of the world's largest cities, with a metropolitan population of 13 million.

Plans and Projects

The next four speakers discussed specific architectural projects in Tehran's past: the Tehran master plan, the Harvard plan for Tehran, the Shahestan Pahlavi plan for a massive urban center and the preservation of Oudlajan.

New York urban designer and architect Fereshteh Bekhrad discussed the city's first master plan, which he worked on for nearly three years. The plan was adopted in 1970 but never implemented.

Bekhrad said the primary objective of the plan was to relieve problems in the city, which had no zoning regulations to control land use or density. His plan would have decentralized the city by creating 10 new regional centers, each serving 500,000 people. Separated by landscaped open spaces, each community center would have had its own commercial, employment and industrial complexes. The plan that was adopted later created 22 different city sections.

Exactly 30 years ago, Theodore Liebman, a New York architect, saw pictures in an architectural magazine of modern office buildings planned for Tehran. He thought that the cultural and architectural heritage of Iran should be looked at more closely and that Western architectural models, technology and symbols should not be adopted blindly.

Under the auspices of the Harvard Institute of Economic Development, Liebman moved to Tehran to help relieve the housing crisis. He said he was concerned that the wrong types of residential development might transform the housing crisis into a social crisis. "It was very important to relate to Tehran authorities that higher density could be achieved through low-rise alternative configurations," he said.

After developing a housing prototype for the Harvard plan, he was able as a private architect to build several housing developments in the city.

Terrance R. Williams, the director of urban design and associate dean for graduate studies in the School of Architecture and Planning at Catholic University, discussed another grand project in Tehran that was designed but not built—Shahestan Pahlavi. In an area two-and-one-half times the size of Central Park, the shah wanted to build 17 government ministries, millions of square feet of office space, two national banks and an embassy compound.

Williams and 14 other urban designers, planners and architects from New York City's mayor's office went to Tehran to create a plan, at the invitation of the shah. "The shah believed that the only people who could deal with the superheated financial climate of Tehran were the John Lindsay people of New York City, who had been dealing with New York developers," Williams said.

The team immersed itself in the history, culture and climate of Iran and found how important it was to integrate the new architecture into the environment. "The challenge for us then was how do we convince the shah that you can use Western technology while still protecting that which is valuable in your own culture. And we were able, with time, to develop a 20th century Iranian architecture that was low-rise. As an earthquake zone, Tehran was not a place for high-rise buildings," he said.

Keyvan Khosravani, an architect and designer educated in Iran and based in Paris, could not attend the conference but sent his paper, which Marefat read. He described his efforts in the 1970s to save the old neighborhood of Oudlajan from redevelopment by Tehran's authorities.

"The project could have made 60,000 people homeless and could have caused human and cultural damage," Khosravani wrote. "I couldn't let this happen."

He launched an unprecedented historic preservation movement in Tehran to save Oudlajan. "To reverse the decision of the authorities, we needed to use the media. After a series of radio broadcasts and a 10-day art show featuring my serigraphs of traditional Persian architecture, we celebrated victory," Khosravani said in his paper. "We had proven that architects and friends together could mobilize and save the cultural heritage of Tehran."

Present and Future

The next group of five speakers discussed the present and future states of Tehran's architecture.

Bernard Hourcade, a geographer from France, discussed the territorial dynamics of Tehran. Tehran changed profoundly after 1979, he said, and the composition of the population now is very different. Migrants moving to Tehran are not coming from villages but from medium- and large-size Iranian cities. This "new elite" is a sophisticated middle class with a sense of their own identity, he said.

Hourcade said Tehran is a postmodern city, and the dichotomy of East-West does not apply. No model exists for Tehran, so the future of the city is not clear, he said.

Ali Reza Sherafati, an Iranian architect, discussed architectural education. In Iran today 10,000 students are enrolled in 26 different schools offering undergraduate and graduate degrees in the study of architecture and design. The professional study of architecture in Iran dates back 140 years, when the first Iranian student went to Paris for instruction and returned in 1864. But the first professional school of architecture was not founded in Tehran until 1939. After the Iranian Revolution in 1979, the education system was closed for three years, while teacher training and schools were revamped to correspond with the new social and religious norms.

"Today the architecture program is very popular. Architecture is considered a good profession in Iran, and there is an increase in the number of female students, who are now well beyond 50 percent of the university population," Sherafati said.

Iranian architect and planner Iradj Kalantari discussed his design for the future Oil Industry Headquarters, a series of five buildings to house four oil companies and the Oil Ministry. The Abassabad site is the same place once targeted for the Shahestan Pahlavi.

"The scale of the project is unprecedented, intending to accommodate 80,000 people," Kalantari said. Besides offices, there will be shops, a supermarket, theaters, restaurants, a bank, a prayer hall, day care and a first aid center. "We embrace the potential of providing a building formation that acts as a sentinel, a campanile, for this precious district and for the city," he

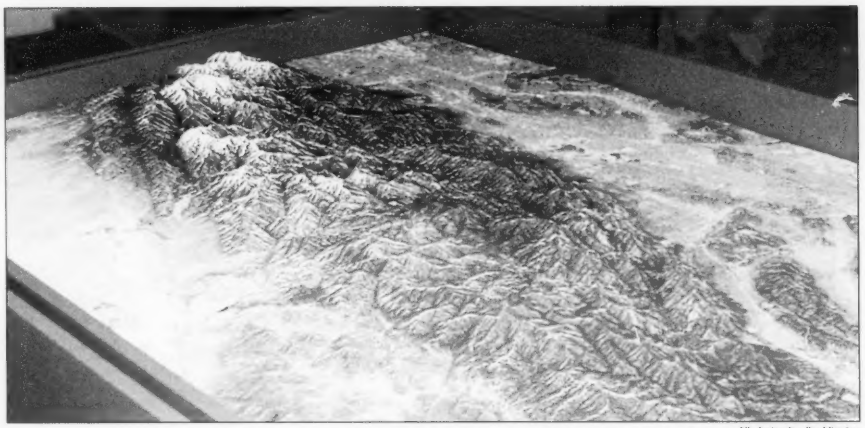
continued on page 149

A View from Space

Shuttle Radar Provides New Look at Los Angeles

The three-dimensional model of the northern metropolitan area of Los Angeles and the adjacent San Gabriel Mountains that is on display outside the Library's Geography and Map Division in the Madison Building illustrates the global terrain mapping capabilities now provided by earth-orbiting spacecraft.

The 48-by-56-inch model shows an area of 40.5 miles by 81 miles, for a total of 3,280.5 square miles, and vividly depicts the interaction of land, sea and air in the landscape pattern surrounding Los Angeles. Physical relief models such as this present a level of geographic understanding not found on flat computer-screen models or sheet-maps.



All photos by Jim Higgins

Radar images from the Shuttle Radar Topography Mission provided data that allowed Solid Terrain Modeling of Fillmore, Calif., to produce this accurate polyurethane foam model of the Los Angeles area.

Southern California is earthquake country, and the largest fault, the San Andreas, is seen here as the linear boundary between the mountains and the adjacent dry and smooth desert terrain to the northwest. Although generally true, the model's colors have been enhanced by image processing and the inclusion of some green infrared reflectance to highlight healthy vegetation patterns.

The elevation data used to create the model were obtained from the Shuttle Radar Topography Mission (SRTM) that flew onboard the Space Shuttle Endeavor during an 11-day mission in February 2000. The SRTM is an international project headed by the Jet Propulsion Laboratory (JPL) at the California Institute of Technology in Pasadena for the National Aeronautics and Space Administration (NASA) and the National Imagery and Mapping Agency. The model was presented to the Library by NASA and the JPL.

To acquire topographic (elevation) data, the SRTM payload was outfitted with two radar antennas. A transmitting and receiving antenna was located in the shuttle's payload bay, and a second receiving antenna was located on the end of a 200-foot mast that extended from the payload bay once the Shuttle was in space. Differences in the radar signals reflected by the earth's surface and then received by the two antennas were used to calculate variations in elevation.

With its radars sweeping most of the earth's land surfaces, SRTM produced the world's first near-global high-resolution topographic database. The model was manufactured by Solid Terrain Modeling of Fillmore, Calif., which used the SRTM digital elevation data to control its cutting and printing machines. The elevation model was cut into high-density polyurethane foam. A color image covering the Los Angeles area, which was obtained from a Landsat-7 satellite on May 4, 2001, was then printed directly onto the model. ◆

The model is taken from its packing crate by Chris O'Connor, left, of the Interpretive Programs Office and Jim Flatness of the Geography and Map Division, center, with assistance from a contractor from the firm that constructed the special case.

The model is eased into place in its special exhibition case outside the Geography and Map Division by Jim Flatness, Chris O'Connor and a contractor.

Paschall Brothers Bring 'Homegrown' Music to Library

Ann Hoog

The Paschall Brothers perform on the Neptune Plaza to a large crowd of appreciative concergoers outside the Library's Jefferson Building.

Ann Hoog

The Paschall Brothers, masters of the classic Tidewater gospel sound, performed at the Library of Congress in June as part of the American Folklife Center's annual concert series, "Homegrown 2004: The Music of America."

Tidewater gospel music, sung in four-part harmony without musical accompaniment, originated in the Hampton Roads area of Virginia. The Rev. Frank Paschall Sr. originally formed the ensemble in 1981 with his five sons: Frank Jr., Tarrence, Wendell, Dwight and William. After Frank Paschall Sr. died in 1999, the lead vocal work shifted primarily to Tarrence, but, as in many quartets, the vocal parts are traded among the members for different songs. The Paschall Brothers stand firmly in the great tradition of unaccompanied religious singing in Tidewater Virginia. The black gospel quartet tradition can be traced back to plantation life in the American South. Though scarcely a handful of African American a cappella quartets sing in Virginia today, black four-part harmony groups were singing in Virginia at least as early as the mid-1800s, and the Tidewater region alone produced more than 200 such groups in the century following the Civil War.

The Homegrown concert series presents the very best of traditional music and dance from a variety of folk cultures thriving in the United States. The series is co-sponsored by the Kennedy Center Millennium Stage and the Folklore Society of Greater Washington. Homegrown concerts are held once a month from April through December. ◆

Tehran

continued from page 147

said. Much of the architectural treatment incorporates the use of solar energy, using a brise soleil screening device as well as reflective glazing and mechanical sunscreens.

Yahya Fiuzi, an Iranian architect who practiced in the United States for 18 years before returning to Tehran, discussed the construction seven years ago of the Tehran International Conference Center. Needing a conference center to accommodate an important Islamic summit, Iranian authorities asked Fiuzi to build the new center in a hurry, based on his 1978 drawings for a music performance center. Fiuzi agreed and embarked on "the creation of one of the most incredible building projects—start to finish in six months."

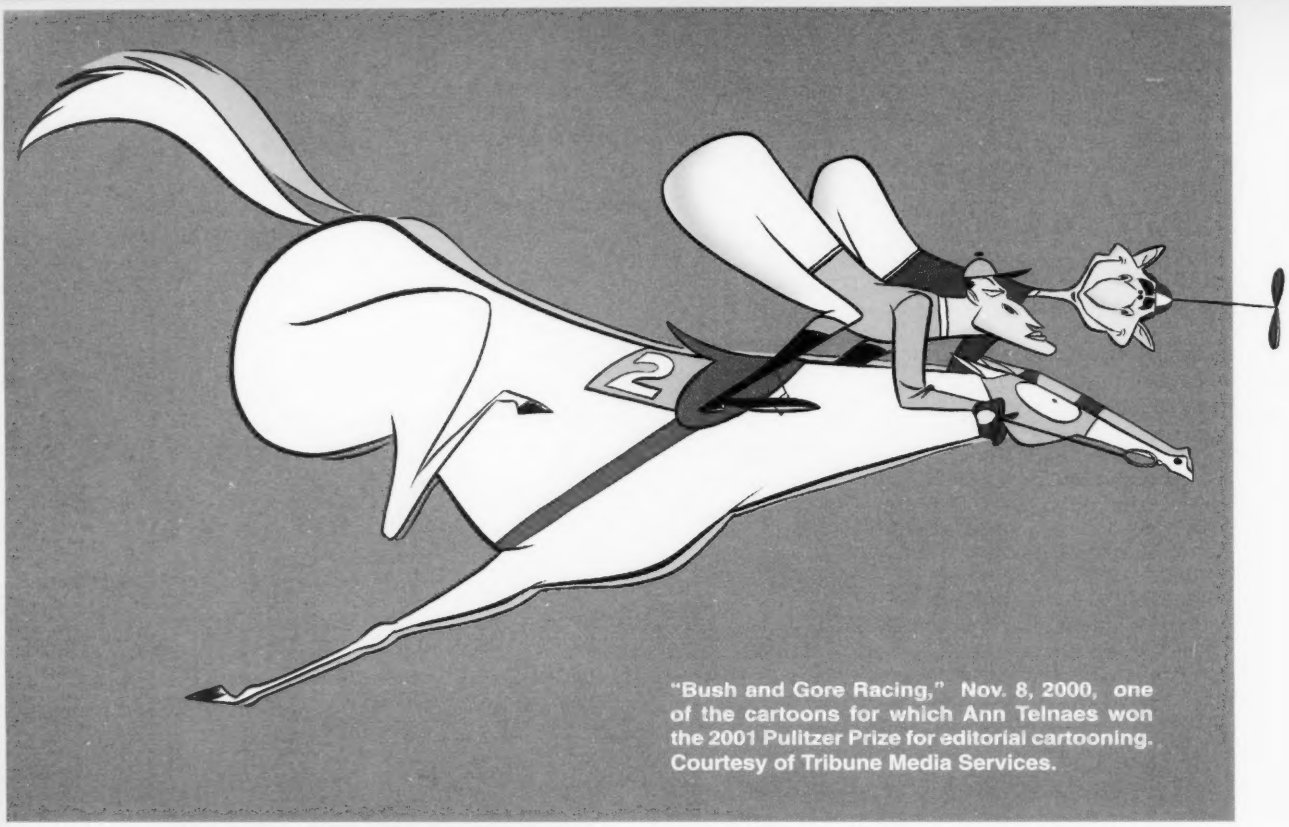
Because of the time limitations, the design team resorted to simplicity. With a team of young architects and a construction crew that worked around the clock, Fiuzi met his deadline and set a new standard for construction in Iran.

The conference concluded with a panel discussion and a brief question-and-answer session that focused primarily on Tehran's vulnerability to earthquakes. Marefat discussed the need for the city to put in place an overall architectural policy that takes into account the environmental conditions and the fact that Tehran is on a major fault line.

The assembled architects and scholars concurred that a strong earthquake could devastate Tehran. Although many buildings could withstand the violent tremors, low-cost residential buildings constructed three to five stories high during the 1970s could collapse. The catastrophe would be compounded by the narrow streets of many neighborhoods, especially in the southeastern part of the city. Emergency crews would not be able to reach certain areas in time to save victims.

"One of the reasons I had for organizing this conference was to recognize problems, including the fact that Tehran needs to do something about being on an earthquake fault line," Marefat said. "Tehran is a global city and its problems are global too." ◆

Donna Urschel is a freelance writer in the Washington area.



"Bush and Gore Racing," Nov. 8, 2000, one of the cartoons for which Ann Telnaes won the 2001 Pulitzer Prize for editorial cartooning. Courtesy of Tribune Media Services.

Rodney Bailey

Cartoonist Ann Telnaes at a recent Library reception honoring her work

'Humor's Edge'

The Work of Cartoonist Ann Telnaes

By MARTHA H. KENNEDY

Ann Telnaes, the second woman to win the Pulitzer Prize in the highly competitive field of editorial cartooning, creates some of today's boldest political cartoons. Examples of her work are currently on view in "Humor's Edge: Cartoons by Ann Telnaes," a solo exhibition that opened June 3 in the Great Hall of the Library's Thomas Jefferson Building and will remain on view through Sept. 11.

The 55 cartoons in the exhibition were selected from Telnaes' generous gift of drawings to the Library's Prints and Photographs Division and include 41 original drawings and 11 prints from digital files (some with color) that date from 1996 to 2004. The drawings on display represent the spectrum of issues about which Telnaes feels most strongly: civil rights, the separation of church and state, the presidential election of 2000, the terrorist attacks of September 11, overconsumption, the denial of basic rights to women in Africa and the Middle East and the wars waged by the United States in Afghanistan and Iraq.

Telnaes draws spare, stylized forms in large, clearly designed compositions of striking artistry. Her distinctive, streamlined style enhances her sharp, insightful views on national and international issues.

The exhibition presents the cartoons in thematic sections: "Put It on Your Tab," for example, features cartoons about domestic affairs and national politics; Pulitzer Prize drawings focus on the 2000 presidential election; "The World According to W" highlights cartoons on international issues; and "Happily Ever After?" includes drawings for the comic strip "Six Chix."

Telnaes' award-winning work appears regularly in the Chicago Tribune, The Washington Post, Los Angeles Times, St. Louis Post Dispatch, The New York Times, USA Today and many other newspapers around the country. A freelancer who syndicates her editorial cartoons through Tribune Media Services, Telnaes also publishes a weekly "commentoon" in the online publication "Women's eNews" and is one of six women who contribute regularly to "Six Chix," a comic strip distributed by King Features Syndicate.

Unlike many of her peers, Telnaes did not begin her artistic career intending to become an editorial cartoonist. Born in 1960 in Stockholm, Sweden, she became a U.S. citizen at the age of 13 and completed a bachelor of fine arts degree at the California Institute for the Arts. She began her career in animation, moving gradually into editorial cartooning as she became increasingly politicized. Her editorial cartoons began to appear regularly in newspapers by 1992, and in 1993 she moved to Washington, D.C., and began to devote herself primarily to political cartooning.

"The key to being a good editorial cartoonist is to investigate enough, read enough and listen to your radar," said Telnaes during a gallery talk at the Library on June 23. "I want to do the cartoons that are going to be the strongest. ... Certain things I know more about, I can do better cartoons on."

Telnaes cited major newspapers and the Internet as the major sources that she consults for the information she needs to formulate her cartoons. In her drawings she consistently upholds the finest tradition of the political cartoon, often called the "ungentlemanly art" of graphic satire, commenting forcefully on controversial, complicated subjects.

In her work, Telnaes casts a critical eye on U.S. domestic policies, the political leaders who develop them and how these public figures conduct national affairs. In some of her most compelling cartoons, she comments sharply on threats to civil rights that she sees emerging in the wake of 9/11 because of the federal government's enactment of antiterrorism measures permitting increased wiretapping, electronic surveillance and access to previously private records.

In an appealing party scene "For the New Year I've Decided To Give Up Smoking, Drinking, and My Civil Rights" (Dec. 6, 2001), Telnaes conveys her perception of the general population's apathy toward recent challenges to civil rights.

SO, WHICH ONE OF YOU GETS TO ENDURE CENTURIES OF 2ND CLASS STATUS AND BEING LEGALLY CONSIDERED THE PROPERTY OF YOUR HUSBAND?
ANNTELNAES

From top, a caricature honoring Katharine Hepburn, July 2, 2003; a cartoon reacting to federal plans curtailing civil rights in the aftermath of the 9/11 attacks, from Dec. 6, 2001, courtesy of Tribune Media Services; and bottom, yet another ramification of same-sex marriage as seen by Telnaes, from Nov. 21, 2003, courtesy of Tribune Media Services.

When Fairy Tale Princesses get together...
WELL, LET ME TELL YOU ABOUT MY PRINCE CHARMING-
Happily Ever After... HA!
I SHOULD HAVE PLAYED DEAD WHEN I HAD THE CHANCE...
TELNAES

"When Fairy Tale Princesses Get Together," from the Six Chix comic strip, Oct. 8, 2000, courtesy of King Features Syndicate; below, a view of Flag Day in the post-9/11 world from June 13, 2003, courtesy of Tribune Media Services; and a warning about the dangers of linking religious faith with government, from Sept. 28, 2001, courtesy of Tribune Media Services

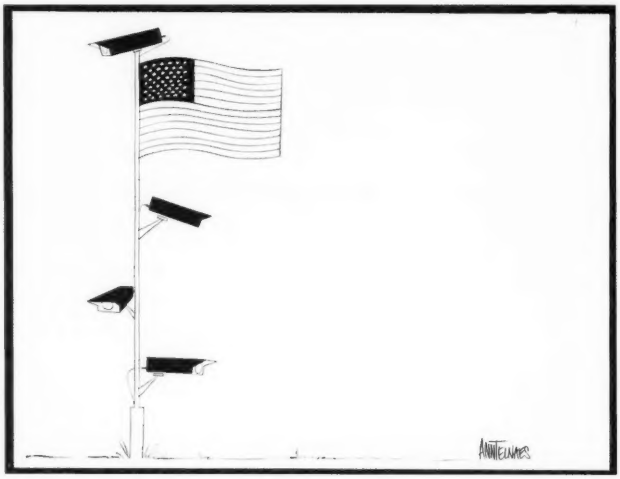
Another cartoon published on the eve of Flag Day 2003 shows a U.S. flag surrounded by cameras—her way of satirizing the current administration's continuing preoccupation with surveillance even when, in her view, it infringes on civil liberties.

Another theme in Telnaes' work, the separation of church and state, is seen in "It's Time We Put Religion Back into Our Institutions" (Sept. 28, 2001). Showing an armed member of the Taliban next to an all-American mother wanting to infuse religion into public institutions, Telnaes warns about the danger posed by closely linking faith with government. As she says, "I think that separation of church and state is the best way to protect everyone's right to worship as they choose."

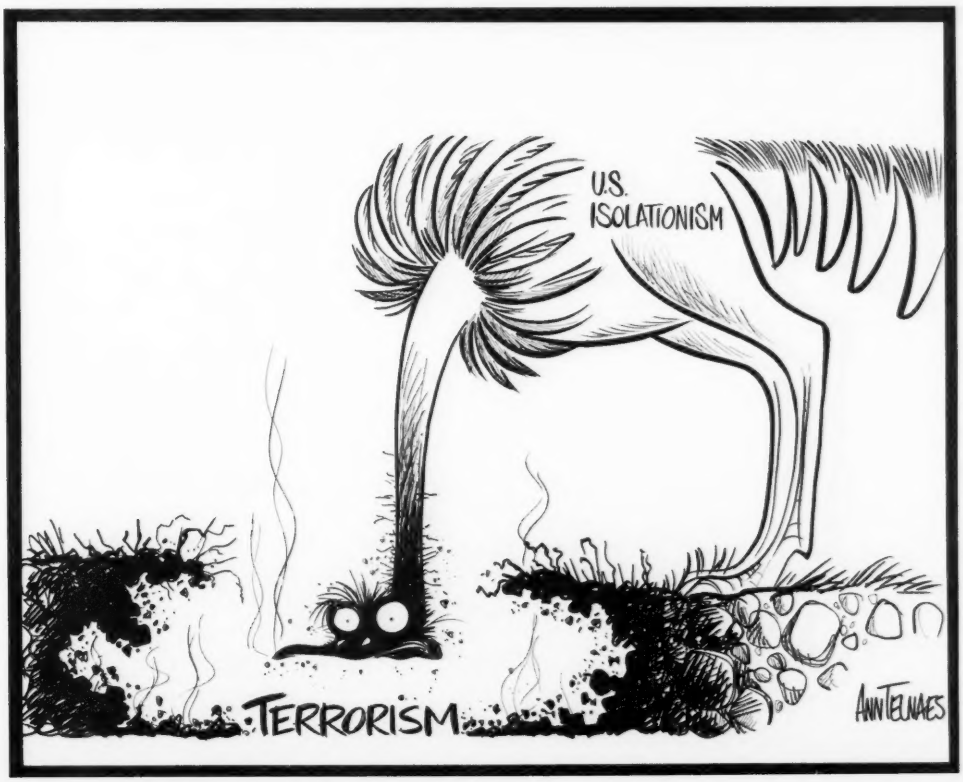
Telnaes' Pulitzer Prize-winning cartoons in the exhibition focus on humorous and dismaying aspects of the 2000 presidential election. "The Choice" (Sept. 31, 2000), for instance, likens the choice of presidential candidates to choosing among boring breakfast cereals. "Bush and Gore Racing" (Nov. 8, 2000) shows the processing of election returns as a horse race. Lines of action in her elegant design lead the eye from left to right through the horses' straining, head-to-head bodies. As she says, "It's basically a win on either side, except Bush is just a little ahead, because he has the beanie."

Telnaes focuses on women's issues in national and international contexts in many of her cartoons. Two published in "Women's eNews," for example, "Supersizing" (Feb. 19, 2003) and "Silicone Implants" (July 22, 2003), center on potential threats to women's health that have been identified in recent studies.

Several cartoons in the exhibition comment on the Taliban's extreme repression of women's basic rights in Afghanistan. Telnaes eloquently described their plight in her talk: "This regime prohibited women from getting an education, having any access to health care, and even appearing in public unless accompanied by a male relative, and required them to be completely cov-

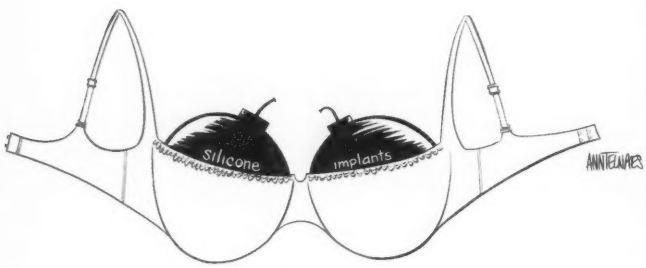


A scene from the local library, post-USA Patriot Act, from June 25, 2002, courtesy of Tribune Media Services; below, a prescient cartoon from July 1996 cautioning against isolationism in an environment of worldwide terrorism, courtesy of North America Syndicate

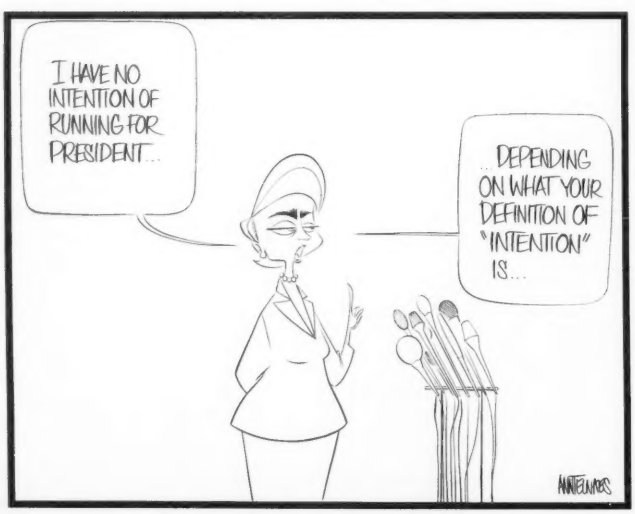


Gore Bran
Ingredients: Artificial flavor, Corn Syrup, Artificial flavor, Artificial flavor, Artificial flavors
Frosted Flake
Ingredients: Air, sugar, Nuts, Fructose, Lactose, Glucose, Vitamin enriched natural flavors, partially hydrogenated oils to prevent separation
BUCHANAN
NADER
Browne NUT CRUNCH
VARIETY PAK
ANN TELNAES

THE CHOICE



FDA: BACK ON THE MARKET?



From top, a less-than-appetizing choice, from Sept. 31, 2001, courtesy of Tribune Media Services; concern over the reintroduction of silicone breast implants by the FDA, from July 22, 2003, courtesy of Tribune Media Services; and, bottom, a non-candidate parses her non-words, from June 11, 2003, courtesy of Women's E-News

ered by the burka." "We Can Do It!" (Sept. 25, 2001) shows a member of the Taliban responding to the World War II icon Rosie the Riveter by covering Rosie with a burka so that only her eyes are visible.

In an exhibition full of visually arresting images, Telnaes' caricatures of national and international leaders stand out. These include biting portrayals of President George W. Bush, Vice President Richard Cheney and Attorney General John Ashcroft, as well as Bill Clinton, Robert Byrd and recent potential Democratic presidential candidates. She also lampoons world leaders Vladimir Putin, Yassir Arafat, Ariel Sharon and Elizabeth II.

Telnaes said that she bases her caricatures more on her observation of her subject's actions and words over time than on detailed descriptions of physical features. Her clean, linear style contrasts in its spareness with the more descriptive approaches taken by many of her peers. Manner and meaning are clearly and easily read in her compositions, which express her sense of humor, justice and injustice.

During her talk Telnaes mentioned the late Herb Block ("Herblock") several times, praising his integrity, keen insight into issues and strong drawing skills. When asked, she said she also especially admired the work of Pat Oliphant, Ronald Searle, Gerald Scarfe, Robert Osborne and Alexander Calder.

As a woman and as one of the few editorial cartoonists not affiliated with a specific newspaper in the 80 years the Pulitzer Prize has been given, Telnaes is doubly unusual among Pulitzer winners. Her other honors include Best Cartoonist at the Population Institute's XVIIth Global Media Awards (1996), Best Editorial Cartoonist at the Sixth Annual Environmental Media Awards (1996), the National Headliner Award for Editorial Cartoons (1997), the Maggie Award from Planned Parenthood (2002) and the Berryman Award for Editorial Cartooning from the National Press Foundation (2003).

"Humor's Edge" celebrates Ann Telnaes' generous gift of drawings to the Library of Congress. The selection of works in the exhibition represent the range of topics addressed by this gifted artist, who has recently emerged as a leader in American editorial cartooning. A creator who bravely expresses opinions that strongly criticize the actions and words of powerful public figures, Telnaes takes stands on complex, divisive topics and affirms the critical role of the editorial cartoon as a potent means of expressing opinions and illuminating issues of the day.

The exhibition and an accompanying brochure are funded through the generous support of the Caroline and Erwin Swann Memorial Foundation for Caricature and Cartoon. ◆

Martha H. Kennedy is co-curator of the exhibition "Humor's Edge" and curatorial project assistant in the Prints and Photographs Division.

Rodney Bailey

Ann Telnaes and husband David Lloyd at the exhibition opening in June 2; below, a self-portrait from January 2000

Telnaes' first book, **"Humor's Edge: Cartoons by Ann Telnaes,"** published by Pomegranate Communications Inc., in association with the Library, is a companion to the exhibition. It contains 86 cartoons by the artist, including those in the exhibition; an extensive interview of Telnaes by Harry Katz, exhibition co-curator and former head curator, Prints and Photographs Division; a biographical essay on her life and work by Martha Kennedy; and detailed captions that provide the historical context for each cartoon. The book is available for sale at the Library's shop in the Jefferson building and on its Web site at: **www.locstore.com/books1.html**.

The Philosophy of Democracy

Lanxin Xiang Delivers Final Lecture as Kissinger Chair

By PEGGY SPITZER CHRISTOFF

As the 2003-2004 Kissinger Chair of International Relations and Foreign Policy in the Library's John W. Kluge Center, Lanxin Xiang has conducted groundbreaking research on the concept of democracy in China. During his residency at the Library, he led two panel discussions on the topic: one in December, which addressed the question of whether the Iraq War was a turning point in geopolitical relations and its impact on U.S.-China relations; and the other, in May, which brought together a member of Congress, a political commentator, a Confucian philosopher and a Chinese-born American filmmaker who offered a variety of perspectives on the very subject of his study—whether democracy is the right model for China. (See articles in the February-March and May-June 2004 issues of the Bulletin.)

In his final lecture, held on the evening of June 16, Xiang put aside the policy questions that he introduced in the earlier panels—generally topics of discussion for think tanks in Washington, D.C.—and focused instead on the philosophical dimensions of democracy. In a 45-minute lecture, he presented the research he had conducted at the Library and concluded with remarks about how the American assumption that democracy is the only "correct" model for China will serve to undermine Sino-American relations.

During his residency at the Library, Lanxin Xiang led panel discussions on the effect of the Iraq War on U.S.-China relations and on the subject of whether democracy is the right model for China.

In introducing Xiang, Prosser Gifford, the director of the Office of Scholarly Programs, said, "I first developed my admiration for Professor Xiang when I read his book 'The Origins of the Boxer War,' because it does what is often proposed and seldom accomplished. It looks at a puzzling international event from the perspectives of all the different actors—that of the divisions within the Manchu Court, the differing missionaries, the Boxers themselves, the differing foreign delegations and the differing foreign ministries in Europe. This is truly multi-archival, multilingual research, and only in this way can one make sense of the story. ... We are in the presence of a deeply trained historian."

Xiang used classic Chinese texts—the Library has the most extensive collection in the world—as well as the works of American and European philosophers in order to work through how China might utilize liberal democratic theory in its reform efforts. His study led him to realize that liberal democratic theory is "not just culturally parochial but also anachronistic." He found that the work of prominent proponent of liberal democracy John Rawls (1921-2002) currently is being scrutinized on these very grounds and by three very different schools of philosophy—the French structuralists (in particular, the Foucault school), German conceptual historians (for example, Koselleck), and the English empiricists (from Collingwood to Skinner).

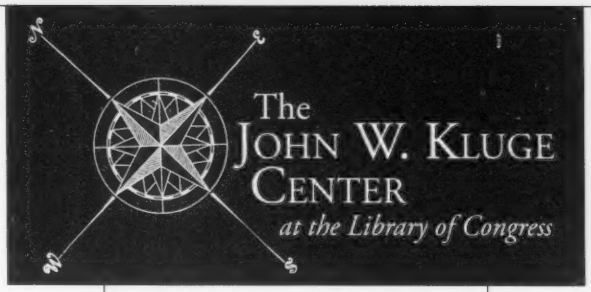
In tracing the origins of the terms normally associated with a democratic system, Xiang said, he found that the two gothic pillars of "inalienable rights" and the "social contract" allow nations to fit into only one of two camps—they are either democratic or despotic. Building on this assumption, Americans in particular promote the belief that the only way for China to be peaceful and stable is for it to be democratic.

To illustrate the inherent contradiction of this belief, Xiang describes the now historic debate between two prominent philosophers: Karl Popper (1902-1994) and Ludwig Wittgenstein (1889-1951). According to Xiang, Popper considered himself a leading philosopher and insisted that key questions about life and the human condition transcend language and culture and have permanent value. On the other hand, Wittgenstein refused to take philosophical debates seriously and believed that they were nothing more than Western linguistic entanglements. Popper claimed that he won the debate with Wittgenstein and thereby proved the superiority of an "open society."

Xiang sides with Wittgenstein. By using the term "politics," he discussed the fundamental need to disentangle terms. For the ancient Greeks, the creation of the term "polis" raised but did not answer the question of how to organize power and authority. In fact, it was not until Machievelli that the Western world had a concise guide to leadership and authority, said Xiang.

According to Sir Geoffrey Lloyd, a renowned scholar of ancient Greece who is now head of the Joseph Needham Institute for Chinese Science and Technology at the University of Cambridge, the debate in ancient Greece over the question of "polis" was sterile; while, in classical China, the same type of debate led to a consensus—that politics and the moral quality of the ruler and administrators are inseparable. As Xiang observed, "Such a consensus reflected the reality of a unifying empire as much as the disagreement in ancient Greece reflected the political chaos."

Xiang explained that throughout China, the term for politics, "zheng," was consistently translated as a "righteous human act." Today's term for politics, "zheng zhi," was imported from Japan during the Meiji reform to reflect a separate spatial relationship, that is, to allow for a division of power. But conceptually China never separated "heaven from earth," and in a traditional Chinese



education, according to Xiang, all four subjects of study were fundamentally connected to "zheng"—ethics, state affairs, ritual and language.

Why is this distinction important? Because in tracing the origins of other terms associated with democracy (including "liberty," "individual rights" and "equality"), Xiang noted that Chinese radicals in the 20th century sought to adopt these terms wholesale simply because they were Western. In fact, it apparently did not occur to them that some key elements of Western democratic theory were compatible with Confucian political philosophy, such as the importance of virtue, the emphasis on self-cultivation and education and the delimitation of proper boundaries between the individual and community rights, Xiang said.

Why this turning away from one's own culture? Xiang believes that Chinese confidence was shattered by Thomas Huxley's work on Social Darwinism. Huxley's work "On Evolution and Ethics," which was the first Western book to be translated into Chinese and gain a wide audience, provided a justification for intellectuals to see the Opium War, which China lost to the British in 1840, as a fait accompli of international politics, where the strongest (i.e., the British) survived. Xiang believes that China would have been better served by examining its own internal political difficulties, which contributed to their defeat.

"The fact that the first Western theory accepted by the Chinese was Social Darwinism has had dire consequences," said Xiang. "It triggered the iconoclast May Fourth Movement of 1919, whose leaders argued for the 'modernization' of China and the rejection of 'imperialistic' Western-style liberal democracy, when the Versailles powers failed to return to China the German colony in Shandong Province."

The conventional wisdom emerging from the May Fourth Movement, according to Xiang, was that Chinese political philosophy had not only lagged behind the more advanced Western political theories (resulting in China's failure to prevail with its demands of the Western powers at Versailles), but that China was also antipathetic to democracy.

"As a result of this myth," continued Xiang, "20th century China was faced with a terrible dilemma. On one hand, conservatives in China saw little incentive for adopting democratic ideas because China, according to the logic of Social Darwinism, had been on the wrong track of the evolution of human society and was not yet in a position to absorb the Romantic view of democracy." On the other hand, Xiang said, once Social Darwinism was accepted, most Chinese began to see tradition as the enemy to progress.

In its quest for reform in the present day, Xiang hopes that China will not abandon its own tradition as it has in the past. He notes that current archaeological findings provide a greater understanding of China's past, and he predicts "the bamboo will win out over the papyrus." He also hopes that China will fight against the stereotype of "oriental despotism" propagated in the West.

Xiang believes it is more constructive for China to develop cooperative relationships with Europe, "because Europeans do not believe that the poor are lazy, and they have different views than America on social policies and the welfare state. Moreover, the United States is a racially fragmented society where the majority resents social policies aimed at reducing inequality in favor of ethnic minorities."

In his lecture, Xiang was barely able to touch on his relatively controversial idea that, while the first religious war in the West centered on the Reformation, the second religious war, "the Cold War," produced the arrogance of liberal democracy. His research indicates that the West assumes that democracy emerged as superior not only to despotism but also to any other alternative.

Xiang, who is a professor of the Graduate Institute of International Studies in Geneva, Switzerland, and holder of the Zijiang Chair in Shanghai where he recently was elected chairman of the council for the School of Advanced International and Area Studies, East China Normal University, plans to publish his research within the next year.

Xiang found that Ludwig Wittgenstein, too, had challenged the Cold War orthodoxy and focused on the temporal rather than the spatial relationship between theory and practice in his famous sentence "Words are also deeds." According to Xiang, there is no such thing as the "science" of politics, because most political scientists were "politicking" when they were developing their theories. He firmly believes that all political theories are relative and cites two prominent statesmen, Henry Kissinger and Zhou Enlai, as individuals who fundamentally understood the danger of using blanket terms to explain—and legitimize—their own behavior.

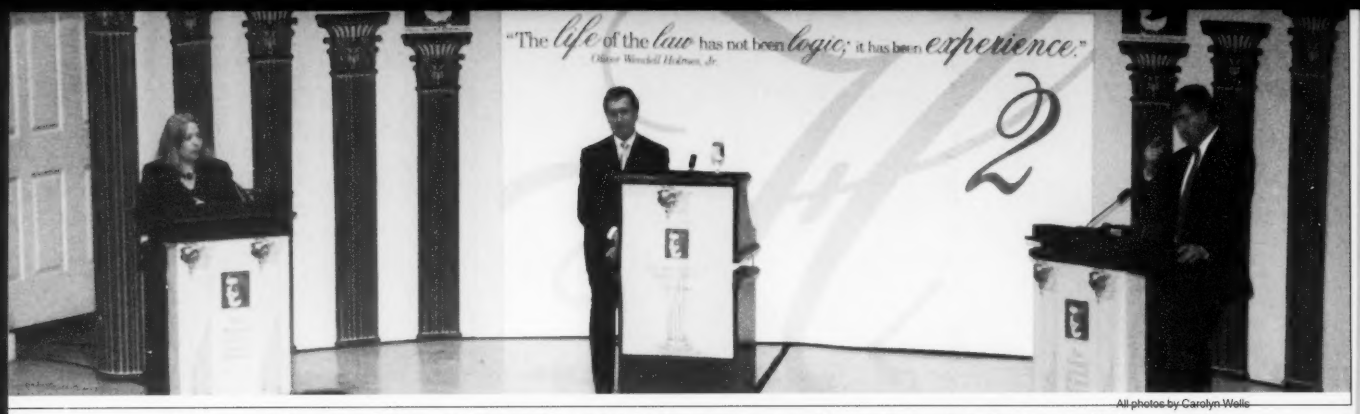
One question that Xiang cannot answer is whether China will continue to scrutinize Western democratization. While this is difficult for Americans to hear, Xiang finds hope in the current Chinese leadership's attempts to fiercely defend "socialism with Chinese characteristics" and guard against wholesale Westernization. In its quest to reject the notion of "good versus evil," the Chinese leadership nonetheless still would prefer to find common ground between the United States and China, according to Xiang.

Even the concept of nation-state, "guojia," said Xiang, connects two fundamental values in Chinese culture: the state ("guo") and the family ("jia"). Xiang says that the foundation of the state is the family. Further, the art of politics is reflected by the ruler's ability to maintain harmony within the family-state.

国家

As a longtime observer of American culture, who received his doctorate from Johns Hopkins University's Paul Nitze School of Advanced International Studies in Washington in 1990, Xiang notes that both Europe and China have recognized the importance of soul-searching, but the United States has not. As the current situation in Iraq demonstrates, said Xiang, the United States still believes that it can transplant democracy. ◆

Peggy Spitzer Christoff is a program consultant in the John W. Kluge Center.



All photos by Carolyn Wells

Kim Lane Scheppele, William Cohen and David Nahmias were among the participants in this year's Holmes Debates.

Security vs. Civil Liberties

Holmes Debate Examines Contemporary Issues

BY ROBERT MANDER AND JANICE HYDE

Sponsored jointly by the Law Library of Congress, the Burton Foundation and the law firm of Shook, Hardy & Bacon, this year 's June 14 debate at the Library of Congress, the "Just Pursuit of Terrorism," continued a dialogue suggested by Chief Justice William Rehnquist for the first Holmes Debate in 2003.

The purpose of the series of debates is to create a prominent national forum to examine critical issues facing the judiciary.

Michael Fitts

Michael A Fitts, dean and Bernard G. Segal Professor of Law at the University of Pennsylvania Law School, was the program chair of this year's event. Law Librarian Rubens Medina welcomed participants, law enforcement figures and legal scholars, and cautioned that past mistakes may be "repeated if their causes are not addressed."

This year's debate looked at issues involved in the confrontation between the need for law enforcement measures to safeguard the nation's security and the toll that may take on traditional American civil liberties.

William S. Cohen, former U.S. senator and secretary of defense, served as moderator and set the historical stage for the debate by citing a number of measures that had restricted American civil liberties in the past—beginning with the Alien and Sedition Act of 1798, the suspension of the right of habeas corpus under President Abraham Lincoln during the Civil War and the internment of Japanese Americans during World War II.

"Do such measures endanger the very liberties we seek to protect?" Cohen asked.

With that question Cohen opened Round One of the formal debate: "The USA Patriot Act: Patriotism at Work or an Intolerable Law in a Constitutional Democracy?"

Defending the act was David Nahmias, deputy assistant attorney general in the Criminal Division of the Justice Department. Kim Lane Scheppele, a professor of law and sociology at the University of Pennsylvania Law School, took the opposite side of the argument.

Scheppele argued that "while much of the USA Patriot Act is fine, the things that are bad are very bad indeed. The 'wall' that was torn down was the Fourth Amendment of the Constitution," which protects against unreasonable search and seizure, she said. "If it can't protect our liberties, it cannot protect our security either."

"With respect to the war on terrorism, the Fourth Amendment is gone," she declared.

David Cole

"The Patriot Act protects our security and does not infringe on our civil liberties," Nahmias countered. "Most of its provisions are not controversial, and it provides us with updated tools to combat new technologies available to terrorists. " The Patriot Act "tore down the wall between ordinary criminal investigation and intelligence investigation."

By establishing substantial legislative and public oversight, an ombudsman's office in the Department of Justice and independent judicial review, said Nahmias, "we have established a consistent national standard for application of certain tools to get quick rulings instead of prolonged litigation."

"We may be in a war, but we do not want to lose the battle along the way by giving up our basic principles. We can learn from other countries, such as Germany [in the early 1930s]," Scheppele advised.

Round Two of the debate centered on "The Balance Between Freedom and National Security: Must Americans Accept Limitations on Their First Amendment Rights to Be Successful in the Battle Against Terrorism?"

Rachel Brand

Rachel Brand, principal deputy assistant attorney general in the Office of Legal Policy at the Department of Justice, was opposed by David Cole, professor at Georgetown Law Center.

"In the aftermath of 9/11, government has shifted from traditional forms of censorship to new forms, including guilt by association," Cole argued. "The most egregious provisions of the Patriot Act punish 'pure speech,' which includes anyone who gives expert advice to terrorist groups, no matter what that advice is." As an example he cited two Palestinians who may be deported for distributing magazines published in the 1980s by terrorist organizations.

"I believe the First Amendment is definitely at risk," Cole held.

Brand rebutted that "stopping charities that contribute to terrorist activities but also support legitimate causes is against free speech. But all the hyperbole surrounding section 215 [titled "Access to Certain Business Records for Foreign Intelligence and International Terrorism Investigations"] of the USA Patriot Act has done as much to chill free

speech as section 215 itself. This provision of the act overrides state library confidentiality laws, permits the FBI to compel production of business records, medical records, educational records and library records.

"When it comes to terrorism, prevention is the key. The Department of Justice is doing everything permissible to prevent terrorism, and 'material support statutes' such as section 215 help deter terrorism. They neither prohibit free speech nor free association," Brand said.

Cole disagreed. He flatly stated that "the First Amendment is definitely at risk" and argued that under the act "any organization, anywhere" can unilaterally be designated a terrorist threat and subject to its provisions under section 215.

In his remarks at the conclusion of Round Two of the debate, Cohen pointed out that 16 provisions of the Patriot Act were due to expire shortly. "Should they sunset, or should they become permanent?" he asked, highlighting the significance of arguments raised by the two debaters.

Round Three of the debate focused on "Enemy Combatants/Military Tribunals: Fair vs. Foul Means in the War Against Terrorism."

Patrick Philbin

Patrick F. Philbin, associate deputy attorney general, Department of Justice, debated against Oren Gross, associate professor of law at the University of Minnesota Law School.

Gross opened by asking, "How do we institute emergency powers without destroying those safeguards that protect us against the abuse of power?" He cited four phenomena that arise in times of armed conflict: the "trust me" mentality toward leadership; reliance on an us-versus-them dialectic; discriminatory behavior that targets others; and an assumption that crisis is normal.

Philbin countered with a sharp focus on the specifics of law, highlighting the distinction between lawful and unlawful combatants. The president, as commander in chief, has the responsibility to exercise "any and all" force necessary to achieve military ends, Philbin asserted. He specifically cited the Universal Code of Military Justice in supporting his point.

Oren Gross

Elaborating on this point, Gross presented historical evidence for what constitutes exemption from international protections under the Geneva Conventions, other multinational treaties and American law. He documented cases of saboteurs and spies who do not enjoy recognized protections that otherwise extend to detainees and prisoners of war. However, he rejected the "failed state" argument that treats Taliban prisoners of war (POWs) as unlawful combatants.

"The Taliban was the government of Afghanistan, and whether the United States recognizes that or not is immaterial," Gross argued. "That is an overreaction."

Philbin concluded by chiding the media for what he termed "one-sided, simplistic coverage" of events concerning the treatment of detainees and POWs and cautioned against reliance on media reports. "These are complex legal issues which have not been reported in the media," he warned.

Following the formal debate, a panel of three experts participated in an "International Forum on World Terrorism" focusing on experiences in Russia, France and Spain.

Leading off the discussion and representing Russia was Evgeny Volkov, consular of the Russian Embassy in the U.S.A. in the Ministry of the Internal Affairs of the Russian Federation Liaison Office.

"Terrorism is not just a threat to one country or region, but to all mankind," Volkov said. He emphasized the need for improved international legal cooperation in matters of extradition, which should not be politically motivated. He also advocated freezing the assets of known terrorist organizations and their supporters and gaining control of traffic in weapons of mass destruction as well as of traditional weapons.

Evgeny Volkov

For its part, Volkov noted, Russia participates in EUROPOL and other international policing agencies. In reference to "tearing down the wall," Volkov said the walls most in need of tearing down are those that shroud terrorist activities.

Speaking to the experiences of France as a target of terrorism was Jean Pierre Picca, senior liaison legal adviser to the Embassy of France and French liaison prosecutor in the Office of International Affairs at the Justice Department.

Picca noted that France has been targeted by terrorists both inside the country and abroad since the early 1970s. In response, France has enacted special legislation to combat terrorism and instituted special prosecutorial rules in a centralized fight against terrorism. Special criminal courts have been created, as well as special statutes for cooperative witnesses.

Jean Pierre Picca

Judges have been given special powers in France to authorize wiretaps and search-and-seizure activities to combat suspected terrorist threats, Picca said. France has also entered into a number of treaties to foster international judicial cooperation, and a victims' compensation fund has been established.

Juan Manuel Rodriguez Carcamo

Juan Manuel Rodriguez Carcamo, assistant to the head of the legal department in the Spanish Ministry of Foreign Affairs, reviewed Spain's experiences combating terrorism.

On March 11, when terrorists struck a train in Madrid, killing 191 commuters, Spain suffered "the deadliest attack in Spanish history and the worst in Europe since 1988. But as always, Spain has considered the rule of law the best tool to fight terrorism," Carcamo said.

In Spain the fight against terrorism is also a fight for victims. "Compensation for victims is considered the responsibility of the state, including medical care and other compensation," Carcamo said. He noted that the European Union has recently enacted legislation to improve cooperation among its member states, including laws to facilitate extradition of suspects. In addition, France and Spain have agreed on joint police efforts to investigate suspected terrorist activities.

Summing up the program, Cohen advised that "we are not alone in the war on terrorism. There are no rear lines in this war—we are all on the front lines. And international cooperation is imperative.

"I urge you all to read the law and understand it. Don't assume that others know more about the law than you do. We all need a sense of balance in this and where to draw the lines. And does it bear repeating? Yes. Eternal vigilance is the price of freedom." ◆

Robert Mander is a writer-editor and Janice Hyde is a program officer in the Law Library of Congress.

Conservation Corner

The Drawing That Became a Photograph

By ELMER EUSMAN

The holdings of the Library of Congress include a vast collection of original comic drawings, political cartoons and caricatures from America and Europe that span three centuries. One of the highlights of this collection is a drawing by Joseph Keppler, who was a 19th century cartoon and caricature artist and a founding member of the influential American satirical political magazine Puck.

The importance of the 1878 Keppler drawing lies in its subject matter. It features the editorial board of Puck at a time when the popularity of the magazine was at its peak.

The drawing is part of the Art Wood Collection in the Prints and Photographs Division, which was acquired by the Library in 2003. The Library is planning to celebrate the acquisition of the collection with an exhibition in 2005.

The drawing by Joseph Keppler from 1878, prior to conservatory treatment. The artist is standing to the left.

Like all objects scheduled to be displayed, the drawing was photographed and then examined by conservators to determine whether it needed treatment before it could safely be exhibited. The sketch was originally drawn in carbon ink on four separate pieces of paper, which had been added to correct or adjust the overall composition of the drawing. Over time, the individual sheets had discolored to various degrees. The overall unity of the drawing, which was clearly meant to be viewed as one image, was therefore affected by the differences in tonal values of the four pieces of paper.

After testing the drawing to determine the solubility of the ink and avoid any unwanted changes to the paper, the conservator decided to separate, wash and, if necessary, bleach the paper to return it as closely as possible to its original appearance.

The four individual paper pieces were separated by carefully wetting the paper and soaking the adhesive to the point where it could be manipulated without damaging the paper. Immediately following the disassembling of the drawing, the four pieces of paper were washed in filtered water. The drawing's carbon ink was not water soluble, so this procedure posed no danger to the medium. After washing and drying the papers, the paper containing the main portion of the drawing was still darker in color than the other three papers.

It is possible in paper conservation to lighten papers by using different bleaching techniques. To recreate the visual unity of the drawing, the conservator decided to brighten the darker paper with a light bleaching process. For this procedure, the drawing is placed in a small amount of water and exposed to an array of lights for a period of time, which varies depending on the severity of the discoloration.

In the case of the Keppler drawing, since the discoloration had not diminished after two hours, a solution of hydrogen peroxide was added to the water in an attempt to accelerate the bleaching process. After 15 minutes the paper started displaying phenomena that can only be described as a conservator's worst nightmare: that is, changes occur that were neither revealed in testing nor otherwise anticipated. In this case, the phenomena—never before seen in the treatment of a cartoon at the Library—consisted of areas of what seemed to be severe discoloration beginning to appear in areas that had previously showed no color. The drawing was immediately removed from the bath, but the newly developed color remained in the paper. Further washing or bleaching did not diminish the new colorant. Alternative bleaching agents had no effect, or worse, increased the "discoloration."

Close examination of the discolored areas revealed that some of the color showed up in larger size tonalities, such as those found in watercolor paintings and drawings (washes). Other areas, such as the now visible image of wood paneling on the back wall and the ceiling in the drawing showed photographic detail. It was this last observation that gave the conservator a clue about the nature of the colorant, which was discovered to be silver. It turned out that the drawing had been executed on top of a photograph.

This is a historic drawing technique, in which a lightly developed photo serves as a guide for the draftsman. After finishing the drawing, the artist treats the paper to remove any traces of the photograph. Because Keppler had not used a fixative properly after this procedure, the light bleaching in the conservation treatment actually caused the silver in the photographic paper to be redeveloped, resulting in the reappearance of fragments of the photographic image. Verification of Keppler's use of this tech-

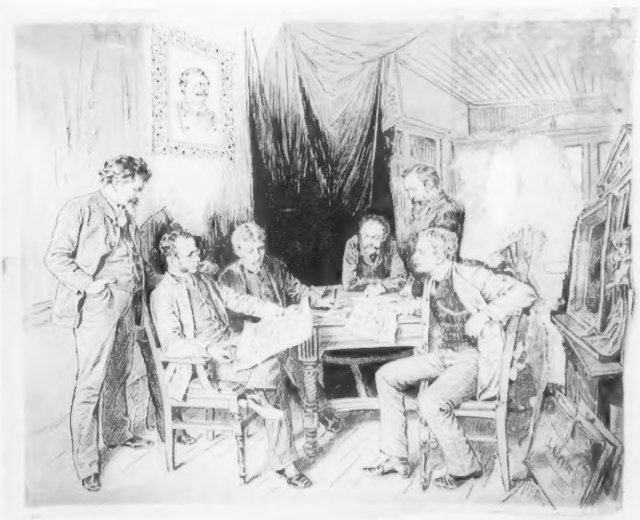
nique was found in a photograph in the collection of the New York Public Library on which his drawing is clearly based. In comparing the two images, it is interesting to observe how much artistic freedom Keppler took in translating the photograph into his drawing.

Once the colorant had been identified, the conservator could design an appropriate treatment protocol. Photographic silver can be "bleached" by using various chemicals, including potassium ferricyanide. A solution of this chemical was tested on a small area of the drawing and proved to be successful in "removing" the colorant by changing the chemical nature of the silver. However, in consultation with the curator in charge of the Art Wood Collection, it was decided to leave the now visible silver as evidence of the technique Keppler used to create the drawing.

The editorial board of Puck magazine in a photograph upon which the drawing is based (courtesy of the New York Public Library)

The drawing was then reassembled and stored in a temporary housing where it will remain until it is time to prepare the drawing for exhibition in 2005. Visitors to the Art Wood exhibition next year should look for this drawing to see if they can discover the now visible wood paneling in the background that was part of the original photograph. ◆

Elmer Eusman is the assistant to the director for preservation in the Library's Preservation Directorate.



The main portion of the drawing after washing and light bleaching. Note the now visible wood paneling in the background (left side).

The complete drawing after treatment. All four pieces have been reassembled and the redeveloped silver (brown areas) has been left intact.

Jim Higgins

State center for the book representatives gather in the Mumford Room for their annual "idea exchange."

News from the Center for the Book

Annual State Center 'Idea Exchange'

By JOHN Y. COLE

Representatives from 41 states and the District of Columbia took part in the Center for the Book's annual "idea exchange" for affiliated state centers at the Library of Congress in early May.

In addition to exchanging information and ideas about specific projects and sharing concerns, state center coordinators discussed their participation in the Pavilion of the States at the 2003 National Book Festival and at the forthcoming 2004 Festival on Oct. 9.

They also talked about some of their reading promotion projects such as "Letters About Literature," in which more than 40 state centers participate. It is in its first year of national sponsorship by Target Stores. Other projects that were the subject of discussion were the new "Reading Powers the Mind" family literacy project, "River of Words" and "Mother Goose Programs," which is hosted by the Vermont Center for the Book and in which several state centers participate.

State centers use their affiliation with the Library of Congress as an incentive and as leverage to "stimulate public interest in books, reading, literacy and libraries" at the state and local level, usually through partnerships with other organizations. Each center strives to operate on a statewide basis and as a unifying force on behalf of books and reading throughout the state. Each must provide its own financial and in-kind support and use its affiliation with the Library of Congress judiciously.

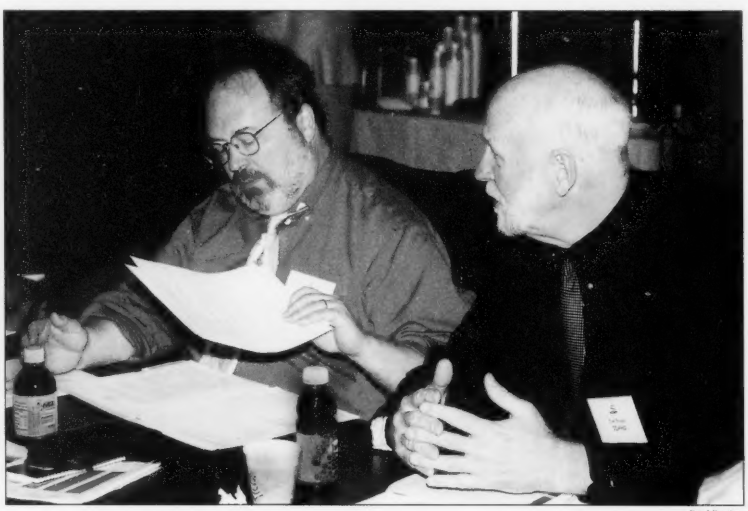
State centers are welcome, for example, to use Library of Congress promotional themes and to participate in national projects such as "Letters About Literature," but appropriate state adaptations of national themes are also encouraged. State centers are required to renew their affiliations with the national center every three years, outlining in their applications past accomplishments as well as future funding and programming plans.

At the May 3 meeting, 15 states were reminded that their renewal applications were due by the end of the year.

Several changes regarding state center "host institutions" that have occurred during the past year were also announced at the meeting. These included the move of the Ohio Center for the Book from the State Library in Columbus to the Cleveland Public Library; the return of the Arizona Center for the Book to the Arizona State Library and Archives after a partnership arrangement with the Arizona Humanities Council; the merger of the Colorado Center for the Book with the Colorado Endowment for the Humanities; the relocation of the Virginia Center for the Book from the Library of Virginia to the Virginia Foundation for the Humanities; and a new cooperative arrangement between the Nevada State Library and Archives and the Nevada Humanities Committee for the support and administration of the Nevada Center for the Book.

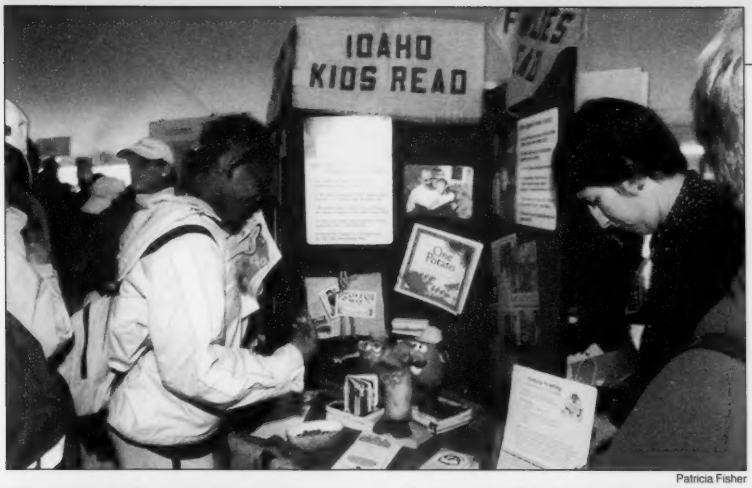
For further information about the affiliated state centers and their projects, visit the Center for the Book's Web site: **www.loc.gov/cfbook**. ◆

John Y. Cole is director of the Center for the Book.



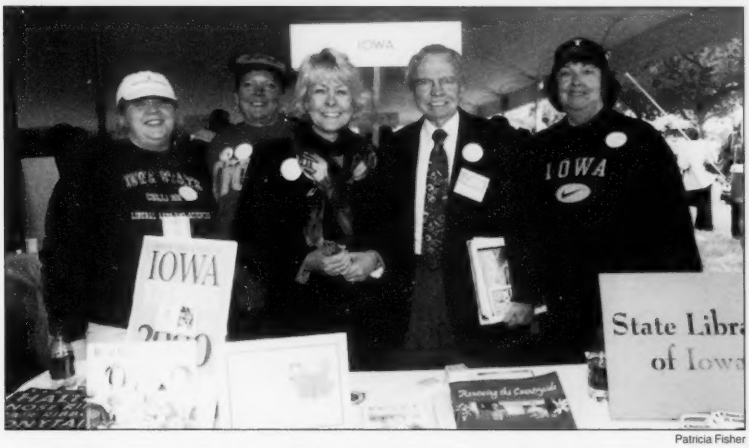
Jim Higgins

Left, Steve Herb, coordinator of the Pennsylvania Center for the Book (located at the Penn State University Libraries), with Tom Trusky, head of the Idaho Center for the Book (located at Boise State University)



Patricia Fisher

Young readers were in the spotlight at the Idaho table at the Pavilion of the States, during the 2003 National Book Festival.



Patricia Fisher

Center for the Book Director John Cole with Christie Vilsack, first lady of Iowa and State Library of Iowa staff at the Iowa table in the 2003 National Book Festival Pavilion of the States.

New State Center for the Book Contact Information

- **Arizona**. Arizona State Library, Archives & Public Records, Leslie Norton, (602) 258-4197, lnorton@lib.az.us
- **Colorado**. Colorado Endowment for the Humanities, Christiane H. Citron, (303) 839-8324, ccftb@compuserve.com
- **Nevada**. Nevada State Library and Archives, Karen J. Starr, (775) 684-3324, kjstarr@clan.lib.nv.us
- **Ohio**. Cleveland Public Library, Mike Distin, (216) 623-2881, (216) ohiocenterforthebook@cpl.org
- **Virginia**. Virginia Foundation for the Humanities, Susan Coleman, (434) 982-2983, spcoleman@virginia.edu

Cataloger's Desktop Now Available on the Web

The Cataloging Distribution Service (CDS) of the Library of Congress has introduced a Web-accessible version of its widely used cataloging tool Cataloger's Desktop. The new fee-for-service subscription product for catalogers, which provides the most widely used cataloging documentation resources in an integrated online system, can now be accessed 24 hours a day, seven days a week. The new product also includes the current version of the Anglo-American Cataloguing Rules, 2nd edition (AACR2).

"Cataloger's Desktop on the Web represents the Library of Congress' successful initiative to offer catalogers everywhere a highly useful and reliable Web cataloging tool," said Kathryn Mendenhall, chief of CDS. "It incorporates all of the indispensable cataloging publications that catalogers use daily, but which were previously available only in a large number of individual print editions or as a quarterly CD-ROM disc from CDS."

More than 1,600 catalogers worldwide tested the product over the two-month beta test. Their critiques helped the CDS development team fine-tune the product prior to its release.

"I love the 'open new window' feature; I can compare the AACR2 with the LCRI [Library of Congress Rule Interpretations] and MARC format," said beta user Patricia Thurston of Yale University's Sterling Memorial Library.

"Because of the inclusion of AACR2 in Cataloger's Desktop, the Web product has been adopted by all Library of Congress catalogers and should become a standard tool for catalogers throughout the world," said Bruce Johnson, the development team leader for Cataloger's Desktop.

The rules in AACR2 form the basis for descriptive cataloging practice in the English-speaking library community, with implications for cataloging standardization worldwide. The inclusion of AACR2 in Cataloger's Desktop ensures that cataloging will employ standardized description, which in turn makes the cataloging interchangeable from one catalog to the next.

The Cataloging Distribution Service of the Library of Congress has provided technical library publications and services to the international cataloging community on a cost-recovery basis for more than 100 years. Additional information about CDS and Cataloger's Desktop, including subscription options and pricing, is available online at **www.loc.gov/cds/desktop/.**

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